

Critiques on the Ideologies of Contemporary Bedhayan Dances

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Sawitri ¹, Bani Sudardi², Wakit Abdullah², Nyoman Chaya²

^{1,2}Universitas Sebelas Maret of Surakarta, Indonesia

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Abstract

This present paper provides a descriptive analysis toward a traditional court dance called Bedhaya, one of the cultural products of the Javanese community in Surakarta which evolved into its modern version Bedhayan due to the flow of global culture. By applying the theories of hermeneutics, ideology, aesthetics and Semiotics, the data are inferred according to the purposed questions. The inquiry is directed to infer the factors encompassing Bedhaya dance such as its emergence and the development, relationship with the existence and its role in the society, the relationship with systems within the society or with various interests. The results as inferred from the data obtained views in looking at the development on the classical dance of Bedhaya into Bedhayan left worthy of critical assessments. The reality of Bedhayan dance in the view of art as an ideology, from the outside, appears that the choreographers/artists can freely express their creative ideas in the context of the fight against the classical culture which is strongly enacted by the myths and power of the ruling king. However, it should be noted that Bedhayan dance artists which have managed to bring the classical bedhaya dance out of the walls of the Kraton also in essence always work in the confines of the iron curtain of a creativity called 'ideology'. Whether consciously or not, being forced or sincere in living it, these choreographers actually fall into the life orientation which solely concerns the fulfillment of material needs.

Keywords

ideologies; bedhayan dances; development; critique

INTRODUCTION

As a developing country, in terms of the aspect of cultural arts, Indonesia has not yet acquired its competitive power and bargaining position to be compared to other developed and advanced countries around the globe. This situation bears Indonesia to confront a serious threat of globalization against its cultural identities. Globalization sees culture as something that can be used as a new and contemporary form.

The influence of globalization on the work art of dance can be seen from innovations of the creation, fashion, accompaniment and the stage. In this case, forms of the work, concepts of creation, arable *gending*, or accompaniment, floor patterns are some

Corresponding author

Jalan Ir. Sutami No. 36A, Central Java 57126,
Phone: (0271) 646994

Email

putri_sawitri@yahoo.co.id¹; banisudardi@yahoo.co.id;
abdullahwakit@yahoo.com; nym_chaya@yahoo.com

of the innovations that generate creativity. Broadly speaking, globalization refers to all forms of complex changes include the transformation process that occurs within social relationships and transactions, causing the flow of cross-regional or continent and the various relations activities, interactions to the exercise of power (Fairclough 2006, p. 2).

The presence of globalization flow in a culture happens inevitably, it stands to weaken powers of the local culture that at the end could influence public policy in regard of the national establishment (Fairclough 2006, p.50; Wilcox 2011; Rogers 2010). Global cultural influences exist in Indonesia have an impact on the people's life ranging from the religious, economic, social, and political sectors or even to the development of the local culture (Turner 2003, p.17, Fairclough 2006, p. 56; Bonica 2013). The representation of such non-local culture along with its pros and cons impacts on the local culture is often termed as Western culture. Although practically, the art form of this global trends or mainstreams are realized in a native westernized format, but each aspect of the local culture remains important, unlike any other cultures which is established from principle of taking things or ideas for granted (Heryanto 2008, p.121; Bonica 2013; Riley 2010).

Ideology is defined as a complete system of thought to explain the true image of the world and aspire in changing it (Sastrapratedja and Riberu 1986, p.4). A more extensive explanation about ideology is it covers the overall principles or norms prevailing in a society that include several life aspects, such as social, political, economic, and cultural (Sastrapratedja and Riberu 1986, p.19; Vaidyanathan 2011; Behrndt 2010). As an idea and worldview, ideologies are constructed through a number of device elements. First, the ideology comprises the views of anthropology, sociology, political in comprehensively about man and the universe. Secondly, there is a purposed plan of the social and political life that sometimes demands for a change or adjustment. Third, there is an effort to direct the society to completely accept the idea. Fourth, ideology is directed to reach the broadest possible levels of society

(Sastrapratedja and Riberu, 1986 p. 4-6).

All forms of the artwork, including the art of dance, of course, have long been internationalized, which cannot be separated from the influence of the technological advancement as the final step in the process of history (Brinson 1991, p.7; Cruz Banks 2010; Purkayastha 2014; Brooks 2010). On the one hand, the diversity of style in the dance is a manifestation of public creativity inspired by their contextual life, of experiences and psychological states as realized in the dance, this process is the most important key phrases in achieving the artwork creativities. The artwork activity in a dance can be understood from the number of dancers engaged either in groups, alone or mass dancing which is realized by the involvement of the characters, medium, property, patterns of theme, composition of dance being customized with the artists mindset creativity without pressure from any parties or agencies. An artwork of dance can be classified into its sub-divisions; they are the fragments, *petilan*, *wireng*, groups, theatrical dance, even a new composition (Hadi 1991, p. 39).

Bedhaya dance is a female dance that has ever lived and evolved in Keraton 'the Javanese palace'. Before the eighteenth century, *Bedhaya* dance is an absolute belonging to the kingdom. Thus, *Bedhaya* dance was only performed in the palace or Keraton. The artwork of *Bedhayan* dance is an art emerged as a variant of the traditional version *Bedhaya* that exist was a pride of the palace dance. In the process, *Bedhayan* dance apply part of movement patterns, the pattern of floor, cosmetology, dressmaking adopting the *Bedhaya* dance with some changes on creativity and innovation and imagination by the choreographers. However, among the innovated versions there inevitably a lot of contrasts towards the former *Bedhaya* dance in Mangkunegaran palace. The presence of *Bedhayan* dance is a point of revolution for the artists to hone their potential abilities without having to worry about the loss of each grip motion. The *Bedhaya* dance that staged on behalf of ritual procession, need to meet certain requirements, a set of ritual

boundaries or qualifications to follow by the dance performers, for instance, each of them need to maintain her purity, virginity, beauty, should take a ritual bathing with seven-colors of flowers, have to perform fasting *mutih* 'having meal with rice only' (Prabowo 1999, p.8). The Change on the order grip of dancing existing in the artwork of *Bedhayan* dance is a type of deconstruction because matters related to dance movements, musical instrument, and dance function oriented toward the truth logic of a realistic thought. This situation perceived a dance as a cultural product experiencing a shift in the actual value of product to fit the economic needs of market. Therefore, this artwork serves merely to fulfill the cultural industries (Derrida 1994, p.79). The form is concentrated on the elements that can entertain and rule out the meaning of each moving pattern, in the end the artwork consumers (audiences or spectators) view the art as a mere media entertainer which no longer needs appreciation (Eco 2009, p.12).

Relevant studies related to the cultural critique of art dance in Surakarta conducted by Tomioka (2005, 2007) identified court dance developed in PKJT (art Center of Central Java) has evolved and revitalized with compaction (contracted) on the nuances of the dance (Tomioka 2005a). PKJT as a center that houses various arts at central Java was initiated by Gendhon Humardani (1923-1983) head of the Academy of Arts musical Indonesia (ASKI) Surakarta in 1970s. At the time of Humardhani, the art performances, especially the art dance of *Bedhaya* and *Srimpi* have been revitalized (Tomioka 2007). Humardhani did not only shorten the duration of the performance but also transformed the composition of dance, including musical instrument, to apply the concept model of Western dance on the dance palace. Important changes to the dance palace built and revitalized in PKJT include; (1) compression of time (contraction of time), shortening the duration of the appearance of up to a quarter of its original appearance (15 minutes), (2) tempo dance is further accelerated by changes in motion that is more dynamic than its initial form, and (3) the

dance movement has been synchronized with the Western dance *corps de ballet* (ballet dance group). Based on the information extracted Tomioka (2005b, p. 39) on some of the dancers in PKJT, compaction and the transformation of the palace dances (*Bedhaya* and *Srimpi*) since the 1970s managed to attract public attention in Central Java and the community of arts observers feel proud of the changes. However, these changes did not pass without criticism; Sal Murgiyanto, SD Humardani, Soemardjo, and Bagong Kussudiardjo are among the names of the critical figures of the local dance development (Suara Merdeka 2008). Sal Murgiyanto criticized a dance performance brought by PKJT performed in Jakarta in 1979 which he identified that *Srimpi* dance with which last about 10 minutes seem to rushed and less appreciated when applied in the context of the metropolis because of the many shades of identity (Murgiyanto 1993, p. 76-78).

Researchers recorded the performances of *Bedhaya* dance at Mangkunegaran palace and some of the *Bedhaya* dance developments in the context of contemporary culture outside the palace beginning from 1990 to 2016 in Surakarta. To strengthen the ideological assumptions on the development of *Bedhaya* dance in Surakarta in the global culture, the data were collected through techniques of observation and interviews. Data findings were observed to obtain a deeper understanding of the terms of form, function, meaning and purpose of the innovations undertaken by choreographers.

The detail of this research is done by observation. All study participants (dancers) are required to show the art of *Bedhaya* dance with multiple criteria; (a) shows the overall appearance of dance version *Bedhaya* and *Bedhayan*, (b) all the dances featured in classic tempo, (3) each participant dancers maintain *wiletan* 'individual style'. The above categories are designed to allow the researcher to analyze, understand and know deeper about how the essence of *Bedhaya* dance in the court of Mangkunegaran, Surakarta and the development in the community. The inference is done by holding the interpretation on the purposed problems using

the hermeneutics theory and the theory of ideology that referred to the Wolffian (1993) perspective. The results of the data analysis contain a description of informal and formal. Informal description presents the results of the analysis in the narrative, while the formal description presents the results of the analysis in the form of pictures or charts to support the quality analytical inference of the results.

Explaining the phenomenon of ideologies underlying the creation of *Bedhayan* dance in Surakarta in the context of globalization is a realization of human ability of thinking ahead using the ratio and the facts on the field. This confirms that the development makes the changes will continue to occur in accordance with the dynamic age. The *Bedhayan* dance is assumed as a cultural text. That is, the explanation for a phenomenon of social life in the creation of *Bedhayan* dance is framed with the cultural approach which involves the value making, symbolism, the interdependence between the cultural patterns and individual personality. Similarly, the rise of *Bedhayan* dance in the context of globalization stimulated by several factors. This study focuses on a review of the motivations and ideologies behind the innovations that takes place on one of the traditional dances of Indonesia, *Bedhayan* dance in Surakarta.

The creation of an artwork cannot be separated from the desires and purposes of the artists or choreographers. The purpose of a created artwork may initially function for showing an art as a performance or an accompaniment to a local ritual. However, today's motives of the creations may be different; it may no longer be linked to a ritual but solely an entertainment performed in a public show. The theory of ideology is applied to reveal ideas and motivations which lay behind the artworks made by the artist. Each work has differences both in the background and the making process. This theory can reveal the choreographers' works either the invented dance is created for a life fame motivation, the process of creativity, orders to perform the artworks for the economic recovery or to maintain the sustainability of a cultural product. The following ideologies are manifested in the produced artworks.

Global Challenge against the Traditional Artwork Dance

Cultural syncretism (derived from the Greek words *syn* meaning 'with' or 'equal'), the mixing or union of two or more cultural resources to produce a third culture which is relatively deemed as better than the former one (Eller 2009, p. 371). Cultural syncretism develops and motivated by a variety of thinking which assumes that culture is constantly changing because humans are always thinking of a future (Eller 2009, p. 378). The existence of cultural syncretism is a mark for postmodernism which practically blends the great traditional culture with popular culture in the art productions; this of course, could alter the important and relic elements of the cultural arts under the pretext of an argument 'art for today's life'. The influence of postmodernism, indeed, has a greater impact on the insights of choreographers to their art works, among the produced works are oriented from meaning to movement and not from the other around. Thus, in this case, the choreographers tend to put the importance of performance beforehand and then the meaning is shown afterwards (Brinson 1991, p. 28).

The influence of Western culture in the realm of dance art in the Javanese court has dealt with matters related to the loss of political power of the local authority (King) against the West. Beginning from the 18th century until the early 20th-century, Kraton or the Javanese palace solely took its role in the cultural development (Adriani, 2011). Similarly, the co-existence of global culture and the traditional practices amidst the society has left an important impact to the cultural product of the local community. For example, cultural art practices such as dance, music and other art performances in a global culture are negotiated through values, understandings and ideologies. The creation of artwork intervened by the trend of globalization and then adapted to the current situation and time, the development of people's minds goes hand by hand with these to produce a new type of artwork (Supanggah, 1994). Freedom in the artwork making occurs due to the flow of technological advancement,

introducing the society the way to be informative and insightful through absorbing not only the global patterns of thought but also the global traits. Similarly, the motives lay behind the artists or choreographers acts of creatively explore the traditional dance movements into a new artwork nuances with a more innovative and unique works of dance, beautiful and more importantly entertaining (Piliang 2000, p.23). Thus, the artwork of *Bedhaya* dance which undergone certain changes in terms of patterns, creativity, innovation and more nuanced of artwork are introduced into the wider community and then acknowledged by today's Javanese community with a name *Bedhayan* (Subagyo 1991, pg. 41).

Choreographically, Western mode and style have been absorbed in some Indonesian artworks, including the traditional dances. This fact would seem so much different from the field of music. The musical forms of a syncretic culture result between the Indonesian folk music and the Western popular music tend to be widely absorbed in the traditional music performances like in *Gambang Kromong*, *tajidor*, Java style, *keroncong*, *dangdut*, and so forth (Hardjana 1995, p. 15). Even on the use of western instruments like the trombone in Javanese gamelan ensemble employed to accompany the dance. Whereas, the Western influence on the traditional dances of Indonesia appears in the use of dance instruments (properties). The gun weapon is used as a property in *Srimpi* dance, the use of floret in Putra Beksan Floret dance. Western influence appears in Topeng Cirebon fashion wearing a tie as its accessory. In Bali, Western influence is realized in the Walter Spies' theater (German painter who lived in Bali since 1929), he adapted western ideas in the traditional theater of Bali for the interest of the foreign spectacles. This idea also actualized in Barong and Rangda which combined with a dagger and Cak or Kecak dance. The impacts of Western thoughts on the local artworks can clearly be seen from the development of dance works in the context of a non-traditional form which emphasize the elements of public image in the total art. In this sense, a dance becomes one of the strengthening

elements to public image (Sedyawati 1999, p.114, Sri Hadi 2014, p.78). This mainstream for whatever the motives behind the development, it is likely to transform the traditional dance to be a more communicative form of dance artwork to the audiences through the language of motion and technical attributes of both dances.

On the Development of Ideologies Manifested in the New-introducing *Bedhayan* Dances

Bedhaya dance in Surakarta beginning from the period 1990 to 2016, which will be further described and explained to indicate the occurrence of significant changes in the pattern of work on the dance choreography, thus this idea would literally give birth to new colorful claim and identified form of *Bedhayan* dance choreography. *Bedhayan* dance work as taken place in Surakarta created on the reasons of freedom of expression, innovative, contemporary and without being imposed by certain parties, of rationally created works in accordance with the ideological bases that a work of art will be constantly changing throughout the times. The presence form of *Bedhayan* dance is a product of cultural change in terms of forms, functions of performing, makeup and fashion. In addition to the developments which lead to changes may not occur if the artists / choreographers do not want to develop in a realistic and creative mindset.



Figure 1. Classical *Bedhaya* Dances of Kraton



Figure 2. New Introducing Bedhaya, called Bedhayan dances

Technical Attributes of the Modern and Classical Types of *Bedhaya* Dance

Classical *Bedhaya*

Technical Term

Bedhaya

Themes

On the order of the King,

Musical Instrument

Traditional musical accompaniment, gamelan

Attributes of style and Make up

The Javanese classical look of female, completed with the *paes*, *dhodot agung*, dance properties such as *sampur*, *gendhewa*, *panah*, *cundrik*

Places of Events

Art center, Javanese mansions called *Pendopo Sasana Sewaka*.

Objectives

Oriented towards ritual dance for the enactment of the King's rule '*Jum-enengan Raja*

Modern *Bedhaya* (*Bedhayan*)

Technical Terms

Angon Angin, Silikon, Sepuluh, Pitulas, Sinangling

Themes

According to the cultural phenomena, product offers, socio-political critics

Musical Instrument

Percussion of mix modern and traditional instrument, some may employ

completely modern music instrument.

Attributes of style and Make up

Adjusting to the themes, such as costumes dressed in black, *kemben*, and head scarf, etc.

Places of Events

Art center, Javanese mansions, audience hall, in a dried swimming pool, public street, and stage.

Objectives

A profane entertaining media, aesthetic concern on the artwork dance

As an art work, *bedhayan* dances cannot be separated from the worldview of the creators. It is a result of a created artwork dance that engaged the creators through a long reflection. The work resulting from this contemplation is influenced, even directed by each art masters' worldview. The creatonists, in this case choreographers' worldview are shaped by the culture of society. Similarly, the Javanese *Bedhayan* dance as a new variant of the classical *Bedhaya* essentially different in terms of the variant dances i.e. the Minangkabau or Irian Jaya variant of dances because the Javanese worldview have their own differences.

If a dance is seen as a sign or a series of signs, then the dance product is created based on the starting point of a particular ideological thought. Therefore in a sign (or text) there is a manifested ideology (Zoest 1992, p.104-105). Correspondingly, in interpreting a work of art one needs to arrive at the problem of ideology. Wolff states a thesis on ideology which is a matter of fulfilling the need to produce different thoughts or worldviews. Fulfilling the desire for a particular image will also generate patterns of thought and action that will likely differ from one person to another. This is the basic factor of ideology (Wolff 1993, p. 53).

Wolff sees the factor of ideological establishment as closely related to the cultural context. Similar to the idea of ideology, a culture comprises all aspects of 'consciousness' influenced by material conditions (Wolff 1993, p. 55). Thus, we can judge that certain people or groups who master the

material aspects will have an effect on the social structure. Taking the term introduced by Wolff as 'cultural producer'. According to him, these people have their own position in the social structure, which is likely to produce their own ideological forms (Wolff 1993 p. 55). Concerning how the ideological factors are established, according to Wolff (1993, pp. 55) that 'the society is characterized simultaneously on the basis of the ideological forms arising from the overall economic conditions and ways of community production'. From both aspects, the ideologies strongly motivated by material aspects, we can judge that Wolff's account of this ideology actually restating the fundamental proposition of Marxism. Then how can a work of art be part of the ideology? On this issue, Wolff explained that the ideological forms are not merely ideas, cultural values and religious / religious beliefs but also their embodiments to the cultural institutions, in this case referred to the dance schools and the community's dance studios 'sanggar'.

The following factors listed as the ideologies underlining the developments on the *Bedhaya* dance. The first is *the ideology of self-existence*. The development of traditional *Bedhaya* dance into a more modern one called *Bedhayan* practically implies the ideology of self-existence of the supporting community. This ideology is closely related to the development of all aspects of culture in the postmodern era where cultural paradigm of dance is seeking to the process of 'de-differentiation', 'autonomy' and 'collective identity' (Lash 1991, p. 5-18). The de-differentiation process is the melting process or all areas or *Entdifferenzierung*. This view is somewhat similar to the opinion of Jean Baudrillard which states that the public postmodernism is characterized by the concept of *implosion* 'implosion', for example, the melting of all boundaries and territories distinguishing between high culture and low culture, appearance and reality (Sugiharto 1996, p. 26).

The second is *the ideology of economy (welfare)*; the economic problem which has been afflicted by the Indonesian since decades ago is still a major topic in the national

development. Shortening the duration of the *Bedhaya* dance performances as part of the development on the national culture in the interests of tourism, this type of development views traditional dance *Bedhayan* as is not always addressed to sacred act of ritual and which let the spectacle perceived to be boring because of the long duration in the staging. At least, the choreographers' artworks are economically valued to bring as much profits as possible. The community who qualified to perform the artwork of *Bedhayan* dance will be invited and hired to be accompaniment at the wedding ceremony, the coronation of Danarhadi batik expert, in the inauguration of the art studio, seminar or meetings of culture, as part of the fulfillment to obtain academic degree art S1 and S2. Overall, for the supporting community, any orders of dance performance may help to achieve their economic improvements¹.

The third is *the Ideology of Freedom*; unlike the traditional society, in the era of postmodernism as today, modern Surakarta inhabitants have multiple identities, referring to the statement of Keller (1995, p. 231) that modern societies tend to be more personal, more *self-reflexive*, and subject always goes toward a change and accept innovations. Freedom in changing the grip and moving patterns in a traditional dance as reflected from *Bedhayan* of Surakarta was initiated by Gendhon Humardani (1923-1983) to *Bedhaya* and *Srimpi* dances, he was a chairman of the Indonesian Musical Arts Academy of Surakarta (ASKI) in the 1970s. Beginning from his period up to now, the *Bedhaya* dance and the improvement has no longer concentrated itself on the grip motion, the rule patterns in the floor, cosmetology, dressing, lighting and *gending* (the musical instrument²). The performers of *Bedhayan* dance are no longer restricted by sacred definitions making them afraid of being mistaken about getting wrong in wearing costume, dance movements, or any restriction which values women's purity,

1 Personal comm. Agus Tasman, cultural artist, STSI, February, 2016

2 Personal comm. Slamet Suparno, cultural artist, PKJT, March, 2016

virgin, age matters, and composition of the dancers in each performance, the traditional version restricted the performers should be nine members. Through *Bedhayan* dance, the choreographers are free to determine the appropriate number of dancers as long as the artwork is appreciated by the local community. This development precisely assures that every dancer feel free in expressing their *wiletan* 'individual styles', unlike the dance models introduced and enacted by PKJT which highly restrict the movement of traditional dance where every movement must be synchronized.

The Ideology of Politic; political ideology in the creation of an artwork *Bedhayan* dance can be indicated from the goal directed by the choreographers in using this dance a medium for folk art creators to politically oppose hegemonic position of *priyai* 'the elites' in Keraton 'the Javanese palace'. *Bedhaya* dance is a female dance that has ever been lived and evolved in Keraton. Before the eighteenth century, *Bedhaya* dance is an absolute belonging to the kingdom. Therefore, *Bedhaya* dance was performed only in the palace, showing influence on the assumption that *Bedhaya* is a royal heritage. *Bedhaya* dance was a proud of the Javanese palace; historically it contributed the cult and authority of the king. The owners of *Bedhaya* dance were symbolized as assigned to a higher rank of social status. Thus, this creation of dance was initially followed by the authoritative rulers under the king. Some people of high social rank are the dukes, regents, and *wedana* began to own *Bedhaya* dance (c.f. Rini 1997, p. 50). When the performance of *Bedhaya* dance deliberately carried out beyond Mangkunegaran Palace, this politically means there is an indication of equalizing the royal members in a subtle way³.

The Ideology of Market; Tourism development has provided a significant impact on the life of traditional art and culture, for example, an artwork of *Bedhaya* dance tends to be placed as a market commodity. The development on tourism sector in Surakarta

deals with the problem of the technological advancement providing a lot of chances for the intercultural communication. On the most visible phenomena of intercultural communication, many of them occurred in Surakarta with a lot of cultural arts and events exhibitions introducing the local arts into the worldwide. The flow of globalization which grows within the Indonesian people has carried influences. Many of us bear into mind that the influences sometimes marked by the emergence of various forms of cultural reproductions. Primarily in the context of dance, this type of a new introducing culture 'popular culture of western' was absorbed by the choreographers of *Bedhaya* dance to meet the spectacles' interests⁴. Having adopted the foreign ideas for any reason without necessary need filter may lead the traditional art perceived peculiar which at the end threaten the local cultural identity and national strength. Homogenizing tendencies of globalization brought so strong that the country could lose the uniqueness of identity (Gil 2009, p. 24). Thus, the artwork of *Bedhaya* dance has been transformed its new phase that inevitably has to adapt to the market demands. Judging from the context of the current market targeting the younger generations who widely influenced by the flow of Western culture and arts, for example those who are familiar with foreign music, whether it be the classic or oriental, various genres of foreign music absorbed within the local culture. This would play a role in displacing traditional music dance one of the important instrumental accompaniments in *Bedhaya* dance.

The Challenge over the Ideologies Underlying the Emergence of *Bedhayan* Dance

In the art of *Bedhayan* dance, i.e. the existence of this type of *bedhayan* dance has become a product created through frames of collective interests. In the case of artistic production, artists and cultural producers are faced with special job conditions that affect the work and customs that they perform.

3 Personal comm. Mulyani, cultural artist of dance, Solo, March, 2016

4 Personal comm. Agus Tasman, cultural artist of dance, STSI, February, 2016

Wolff gives portrayed it with a writer, for he/she should not be imagined as an ideal, free, creative person, and as is a figure 'controlled' by social and historical tendencies (Wolff, 1999 p. 62). Relevant case of changes likely happens to traditional dance, similarly *Bedhaya* dance which undergone certain development into *Bedhayan*, the choreographers can be called just a producer / craftsman, he/she is not an artist or creator who freely expresses his aesthetic emotions. Wolff claims it as an 'ideological agent', which expresses the views and beliefs of a group, it can be political, social, and other ideas in an artistic medium. The material condition of artistic, technological, and institutional production bridges this expression and determines the distinctive form of cultural products (Ebenstein 2006, p.94).

The relationship between the artwork and the aesthetic conventions existing in the artistic world of art is bridged by two aesthetic directions. First, through the material and social conditions of the production of art and secondly, through the artistic codes and conventions that exist in which the work of art is formed, so that both aspects. Ideology can not be said to be easily expressed in works of art, not only because it is bridged by various types of complex social processes, but also because it is transformed by the mode/form of representation in which the artwork is produced. As a conclusion, Wolff mentioned Clark's opinion that "a work of art may reside an ideology (of ideas / thoughts, images, and generally strongly accepted values) as the material, but he 'does' the material" (Wolff 1999, p.66).

Furthermore, the relationship between artwork and the aesthetic convention that exist in the artistic ideology of art is bridged by two-way aesthetic level. First, through the material and social conditions of the production of art and secondly, through the artistic codes and conventions that exist in which the work of art is established. Ideology cannot be deemed to be easily expressed in art, not only because it is bridged by various types of complex social processes, but also because it is transformed by the mode / representation in which the

work is produced. Wolff mentioned Clark's opinion that "A work of art may have ideology (in other sentences, ideas/thoughts, images, and generally strongly accepted values) as the material, but as emphasized that the art 'works' with the material" (Wolff 1999, Ebenstein 2006). In terms of the artistic production conditions, the choreographers and producers of *bedhaya* dance culture faced with special job conditions affecting the work and customs that they do. Wolff provides an exemplification with a writer, for he/she should not be imagined as an ideal, free, creative spirit, they are a figure 'controlled' by social and historical tendencies. This is relevant to the emergence of the art of *bedhaya* dance which in its development is motivated by certain elements which make the choreographer appear as the subjects of the social system and the identical capitalist culture identity nuance of local culture which]packed for the purpose of marketing in the modern world.

Wolff (1993, pp. 63) considers that artists are inevitably obliged to be able to express ideology (new trends) or other terms in which it accommodates every aspect of life such as ideas/thoughts, images, and values of socialism, Capitalism, gender, etc., so that in the view of art as an ideology, artists always work in the confines of the iron curtain of creativity called 'ideology'. Consciously or unconsciously, whether or not they are sincere, this is the path to a fulfillment of material needs. This phenomenon left a very ironic conclusion, the idea of an artist is generally a free spirit to reach the idea and implement it what they wish. Then what about dance artists in Indonesia? I am inclined to think about it not as a serious matter. But the subject matter is mutually related. Understanding art as something produced by society needs to involve some things that can give a clear picture covering various shapes, streams, styles, and so forth. Likewise, there needs to be a disclosure of the value that is assumed to come from them through particular groups or within a specific scope. In terms of the aesthetic problems or artistic merit, I tend to believe that those two things will be eventually reduced into

esocial and political factors.

CONCLUSION

Since the age of 1990 *Bedhaya* dance of outside the Javanese palace tradition has transformed into a mass culture and experienced rapid development to properly fulfil the needs and interests of the respected institution or individuals. The results showed that the *Bedhayan* dance which developed by the local artists or choreographers in Surakarta is a realization of the local community's thought norm and principle (ideologies) which covers both the economic and freedom interests. Ideology cannot be easily expressed in works of art, not only because it is bridged by various types of complex social processes, but also because it is transformed by the mode/form of representation in which the artwork is being produced. Understanding the art of *Bedhayan* dance as something produced by the community needs to involve some things that can give a clear picture covering various shapes, streams, styles, and so forth. The reality of *Bedhayan* dance in the view of art as an ideology, from the outside, it appears that the choreographers/artists can freely express their creative ideas in the context of the fight against the classical culture which strongly enacted by the myths and power of the ruling king. However, it should be noted that *Bedhayan* dance artists which have managed to bring the classical *bedhaya* dance out of the walls of the Kraton also in essence always work in the confines of the iron curtain of a creativity called 'ideology'. Whether consciously or not, being forced or sincere in living it, these choreographers actually fall into the life orientation which solely concerns the fulfillment of material needs.

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